

Anti-nuke demo comes to Montréal

by Rick Boychuk

The anti-nuke folks responsible for the successful Ottawa nuclear demonstration are planning a repeat performance for Montreal on Saturday.

The demonstration, scheduled for 1:00 p.m. in Phillips Square, is an attempt to "bring the protest into everybody's lives," said a Society Against Nuclearism (SAN) organizer.

"Everybody should bring as many noise-makers, bullhorns, placards and banners as they can. We want people to demonstrate, not just hang around," he said.

The demonstration begins with speeches by prominent Canadian anti-nuclear protesters and follows with music and information sessions.

The SAN organizer, who refused to be identified, said the group "had never come up against more problems than in this city."

"We have been told we cannot put up posters and the city will not give us a permit for anything—speakers, music or pamphleteering."

SAN has sponsored anti-nuke rallies in Vancouver, Toronto and Ottawa to date and the organizer claimed many of the group members have been harassed by local authorities.



A similar scene to the one above is expected in Phillips Square on Saturday at an anti-nuclear demonstration being organized by the Society Against Nuclearism (SAN).

Referendum:

ME-OUI launches national campaign

by Denis Gascon

The student movement for a yes vote in the referendum (ME-OUI—Movement Etudiant pour le OUI) officially launched its "national campaign of penetration and consolidation" with a press conference Wednesday in Québec City.

"Spring '80 is the time or never. We need you" will be the slogan of the group which is active in most Québec CEGEPs and universities.

The movement will remain completely autonomous from any structured independentist force, say organizers.

"We prefer to agitate for a yes vote outside the framework of the PQ or any nationalist organization. ME-OUI is a national 'regroupment' of students, young unemployed and young workers which has been constituted in the past months throughout Québec," said ME-

OUI national coordinating committee spokesperson Pierre Potvin.

ME-OUI was created October 6 at CEGEP Rosemont. Although organizers say the movement represents youth in general, its committees are concentrated almost exclusively in post-secondary institutions. To date the organization has established 60 local committees and claims a total membership of 2,000.

"ME-OUI does not have a specific political tendency. There are péquistes, independentists, left- and right-wing radicals. But they all support a common cause: a yes vote in the referendum. The movement does not favor any social option for the 'after referendum' era," said national committee secretary Luc Grégoire.

"We are all convinced that a better future for Québec lies in a déblocage of the constitutional problem, and only a yes vote in the referendum can permit that. The country we will create is not an end in itself, it is a means to build our own model of society," said Potvin.

An historical overview of Québec's struggles for national affirmation show that youth has always been in the vanguard, said Potvin.

ME-OUI's structure has been

carefully plotted. The local in each institution is organizationally and politically autonomous. Québec is divided into 10 regions, with a regional council co-ordinating the work of the locals. Each of the regional councils has a delegate and a weighted vote on the national council. The national council is the key decision making body and it decided the general orientation of the movement.

Up to now the movement has been financed by the Société Saint-Jean Baptiste. However, it is planning a fund raising campaign and hopes to be self-financing in the near future.

CEGEP teachers join strikers

MONTREAL (CUP) — Quebec CEGEP teachers will join hospital workers, public servants and school support staff Thursday on a one day walkout to protest lagging contract talks.

The teachers, members of the Confédération des Syndicats Nationaux (CSN), want to "convince the government that the union is serious," says Vanier College Teachers' Association vice-president John Philpot.

"Finally the union is standing up against the government," he said.

Although teachers at Vanier and other CEGEPs voted against the walkout, their unions are members of the

Fédération Nationale des Enseignants du Québec (FNEQ) and will abide by the decision of the majority.

Many CEGEP teachers' unions voted in late September for two one day walkouts but voted against Thursday's walkout. Rob McMaster, president of the John Abbott College Faculty Association, said this is because of disagreement on ways of dealing with the government.

"There is debate over strategy," said McMaster. One group feels a general strike would be more effective, while others feel teachers should wait before they take action.

The CSN had originally

hoped the other two unions of the Common Front (Quebec's three largest public sector unions) would join them in the two one day walkouts in October. One of them, the Centrale de l'Enseignement du Québec (CEQ), could not get their members to agree to the tactic.

Philpot called the CEQ withdrawal a "demobilization." The Common Front is hoping to regain the strength which the common bargaining team provides.

Atanas Katrapani, president of the Champlain College Teachers' Association in St. Lambert, said there is "dissension in the ranks of the CEQ."

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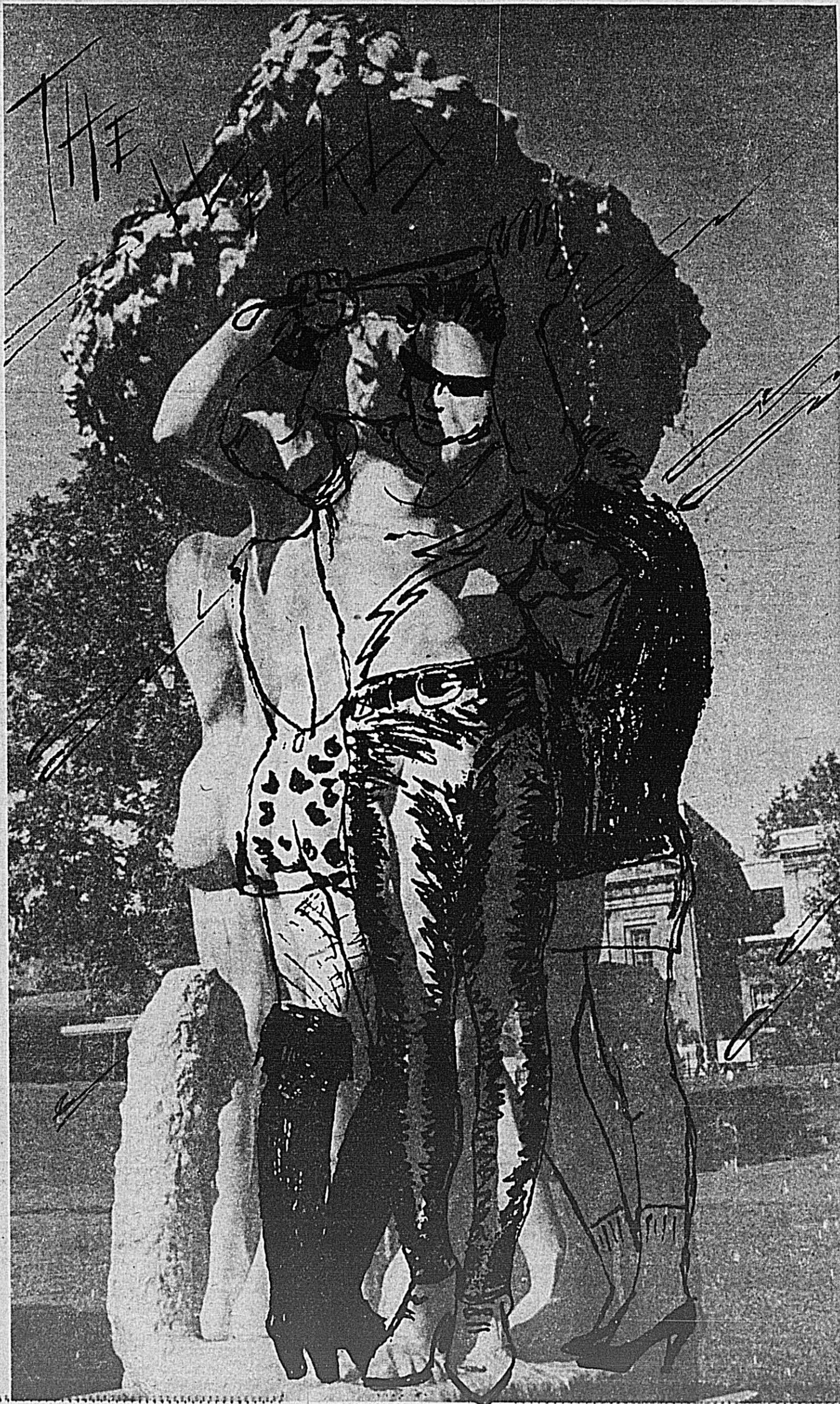
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Joan Missteps

by Michael Norman

In 19M2 an obscure silver album appeared on the shelves of music stores throughout England and created furtyu throughout musical circles in the English-speaking world. With *Whatever's For Us* Caribbean born singer Joan Armatrading made her first break in the professional musical scene. Immediately a cult following ensued. With her four subsequent studio albums Armatrading became a fixture in modern popular music because of her musical candor, expressivity and originality. Nowhere are these aspects more apparent than in her concerts. Joan Armatrading presents a subdued yet spectacular concert and her recently released live album, *Steppin' Out*, attempts to display both the energy and originality of this versatile performer. Unfortunately the album falls on both accounts.

In concert, Joan Armatrading generally takes many liberties with her un-



conventional songs, but on this latest album we find a withdrawn Ms. Armatrading playing versions of her songs too similar to those on her previous albums. The result is a banal live album.

"Tall in the Saddle," "You Rope, You Tie Me," and "Love and Affection" lose much of their beauty here despite their greatness. The personal version of these songs (found on two of Armatrading's previous albums, *Joan Armatrading* and *To the Limit*) lose their intimacy when interrupted by breaks of applause and uncontrolled yelps

from the audience.

Even Ms. Armatrading's token new songs, "How Cruel" and "Love Song," while impressive in concert, fall without the singer's immediate presence. Her lyrics lack the vivacity and emotion, presented throughout her career. Now she is reduced to singing "My love is over... My love is over... My love is overflowing." The quality of these lyrics is a tremendous collapse from those of her masterpieces including "Down to Zero" and "Show Some Emotion."

Only two cuts from the new album demonstrate some of the power of the singer/performer. "Steppin' Out," having originally appeared on Ms. Armatrading's second album entitled *Back to the Night*, displays her musical talents wonderfully. There her lengthy guitar solo, whose thickness and complexity amaze the listener, is superb. "Mercy Mama," the opening song of the album, displays her vocal talents extremely well. Armatrading uses her superbly versatile voice to create inflections in the music giving it a tremendous drive. Unfortunately, though, these two cuts do not make *Steppin' Out* a worthwhile buy unless you want to purchase a mediocre cross-section of her talents.

The blame for this album seems to lie on Glyn Johns, Joan Armatrading's producer. He simply has not allowed the performer to fully explore the intricacies of her music. The album's lack of originality appears caused by this constraint.

Ms. Armatrading's backup band was sufficient with especially good performances from Lon Price on saxophone and flute, and from Richie Hayward on drums.

In her song "Show Some Emotion" Ms. Armatrading has said "light up if you're feeling happy, but if it's bad then let the tears roll down." Based on the contrast between this album's musical potential and delivery, *Steppin' Out* made me cry for the first time in a long while.

New Wave Splash

by Ron Wigdor

Bram Tchalkovsky
Strange Man, Changed Man
(Polydor)

In the past few months Bram Tchalkovsky, leader of *The Motors*, has divided his time with the parent band as well as getting his own self-named trio off the ground. *The Motors* have relegated themselves only to touring, whereas Tchalkovsky has worked hard in the studio and the result is a debut album entitled *Strange Man, Changed Man*. Not surprisingly, Tchalkovsky's music sounds remarkably like that of *The Motors*, both outfits employing basically a lighter pop-oriented brand of New Wave.

In Europe several singles have already been culled from the album, among these "Bloodline" and "Sarah

Smiles." North American audiences, however, have had to be satisfied with "Girl of My Dreams," a pop-rock Nick Lowe-like tune that is presently receiving heavy airplay on Montreal's FM stations. But not to be overlooked is Tchalkovsky's rendition of "I'm a Believer." Composed by Neil Diamond for early *Beatles* clones *The Monkees*, the song undergoes a complete facelift as it is transformed from a harmless pop ditty into a bombastic (don't look up bombastic in your dictionary) piece of hard rock 'n' roll.

In a rare and complete New Wave experience Bram Tchalkovsky will perform in town next week as the opening attraction for *The Cars*. Gabba gabba hey. (Don't look up gabba gabba hey in your dictionary.)

Jumping "Jukes"

Southside Johnny & The Asbury Jukes-The Jukes (Mercury)

Bruce Springsteen's favourite group (save for his own E Street Band) has switched record labels and made a few personnel changes on this, their fourth album. The distinguished jazz-rock-blues style that set *The Jukes* apart from so many other bands is again evident, albeit to a lesser degree with this new LP. Having already established themselves as a top outfit, a new air of confidence surrounds the group as they venture into previously foreign territory such as the ballad and keyboard-oriented music.

As well, the lyrics have taken on more depth and come across as dealing more with pertinent world problems. In a piece of social commentary "I'm So Anxious", a straight-up rock'n'roller, describes in an unfavourable manner our fastpaced, im-

personal society. "Won't you come to Florida for a vacation/a tan developer beckons from the television/records, detergents, here's the latest Pontiac/they got me so conditioned now that when they talk I just react." One of several ballads on *The Jukes* is "Living In The Real World", a song focusing on piano. Resembling a sermon, Southside Johnny preaches how infatuation distorts reality, and that true love is the only viable verity. It seems that one's been done before.

Whatever praise can be accorded the band's new utilization of keyboards or the more meaningful lyrics, it is still the the horn section that remains their strongest point. An immaculate arrangement of trumpet, trombone, and tenor and baritone sax accompany *The Jukes* in what is rapidly becoming an extinct form of instrumentation in the field of contemporary music.

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Players: Doubleheader Scores

by Gigi Rosenberg

Only Tom Stoppard could take a seemingly mundane argument between a husband, his wife and his mother and turn it into a riotous and absurd plot for the curtain raiser entitled *After Magritte*.

As the play opens, the husband Harris (Joe Chart) is standing precariously on the edge of a chair, blowing on a hanging light fixture. Eventually Harris, his wife (Nasreen Bhimani) and his tuba playing mother (Hilary Gopnick) become involved in a fiery argument about an "event" they all saw, which turns out to have been a white-bearded, one legged football player hopping down the street in striped pajamas. The plot becomes more complicated when Inspector Foot (Hugh Ball) and Holmes (Hazen Sise) arrive on the scene to question them concerning the bizarre happenings about their household.

All of the performers have a real comic flair and are able to make the most of the shrewdly witty script that is so typical of Stoppard's dry sense of humor.

In *The Real Inspector Hound*, the second half of the Players' double bill, Stoppard does a take-off on a British whodunit murder mystery. The place is Muldoon Manor, the home of Cynthia and her late husband. The corpse has been indiscreetly hidden behind the couch and the mad murderer is

lurking somewhere in the vicinity.

Stoppard adds a twist to this take-off by creating a play within a play. The subplot involves two British critics, Moon and Birdboot who observe the production.

As the play unfolds we spend more and more time listening to the pseudo-intellectual ravings of the second-string critic Moon (Davidson Thomson) who finds every triviality of the play laden with meaning. Birdboot (Guy Lydster) on the other hand,

lectures on his fidelity to his wife, Myrtle, while he is lusting after Cynthia, the leading actress in the play.

Birdboot and Moon are eventually drawn right out of their seats into the main action of the play and are able to act out their respective fantasies.

Thomson and Lydster are a dynamic pair who play off each other well and keep the audience in stitches with their constant interjections.

As for the rest of the cast, the delivery of the hilarious lines is smooth and with a

perfect sense of timing.

Excellent performances were made by Joe Chart as Hound, David Conter as Magnus, Donna Toth as Drudge, Nancy Roberts as Felicity, Carolyn Maxwell as Cynthia and Hugh Ball as Simon.

The flawless direction, by McGill Players' president Robert Janes, along with the wit and satire of Stoppard's script, and the spontaneity and energy of the performers make for an evening of great entertainment.



BOOKS

"Ghost" Fails to Haunt

by Dermot Kelly

The storyline of Philip Roth's new novel *The Ghost Writer* comes out like an ill-poured glass of beer: there is too much head and only a little bit of drinkable ale at the bottom. The book starts out nicely as a portrait of the artist as a young man but flags seriously when we discover that Roth's ghost writer is Anne Frank, who is, the author proposes, alive and well and living in New Jersey. This colossally disproportionate little novel rests on that modest proposal and, as such, its foundations are shaky.

I spent two dollars to read *The Ghost Writer* when it was published in a pair of New

Yorkers early in the summer. My first dollar was not wasted: The story reads well until the element of fantasy is introduced. The power of Roth's narrative voice is what makes it so unsettling to pan a book like *The Ghost Writer*. The author tells the fairly familiar tale of the aspiring writer's search for a spiritual father quite compellingly. After the opening sentence, as the *New York Times Book Review* pointed out, we know we are reading the work of a great writer; what the Times neglected to warn potential buyers of the book was that *The Ghost Writer* is not itself a great work. The Times might have had the grace to have

made explicit that *The Ghost Writer* hardly deserves to be called a novel.

Back when I read Portnoy's *Complaint*, I became a fan of Roth's, not because of the construction of the plot, but because of the friendliness of the endlessly confiding narrative voice. Roth had passed Holden Caulfield's test of a writer: he was an author you felt like calling up after you'd closed his book. Portnoy was a great dirty joke. If anything, *The Ghost Writer* is a bad joke. Portnoy was a wonderfully scandalous book: something to be read with a flashlight between the sheets. Unfortunately, however, it isn't hard to imagine Roth's more

recent work, such as *The Ghost Writer* and *The Professor of Desire*, becoming the subject of laborious academic discourse with their punch lines withering as swiftly as the books are put out in paperback.

Like the sequences dealing with the People's Judean Front in Monty Python's *Life of Brian*, even Portnoy went on too long. The idea of the lusty hero unable to get it up in the promised land was so clearly intended as satire with a capital S that it was hardly as effective as the earlier chapters which addressed the coming of age in Newark so hilariously. The sole belly laugh in *The Ghost Writer* comes close to getting bogged down in the continued on page 10

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Schnurmacher Speaks

by Gino Apponi and Carleen Carroll

"When I was here, *The Daily* was a left-wing political paper. If you didn't believe that a Mickey Mouse cartoon was capitalist propaganda, you couldn't write for it."

Thomas Schnurmacher, McGill class of '72, continues: "I wrote one four paragraph Maoist article which ran without a byline—I doubt you'd be able to find it now." The only campus publication he felt comfortable writing for was the Engineering Plastic Pot Review (an ancestor to our own prestigious Plumber's Pot) in which his first film reviews appeared amid the columns of sex and satire.

"The funny thing about it all," he says, "is that the same clique that ran *The Daily* while I was here are now my bosses and co-workers at *The Gazette*."

Schnurmacher has since gone on to bigger and better things, including New York's *After Dark* magazine, a stint on CHOM, and the late *Montreal Star* (he left three weeks before the fatal strike). Before that, he did PR work for "everyone from Hadassah to Mirabel Airport."

It's no wonder, then, that Schnurmacher has a certain air of confidence about him: he is the *Gazette*'s prime asset, he is one of *Chatelaine*' magazine's "100 People Who Make Montreal Tick" (along with, among others, Patsy Gallant, whom he refers to as a "non-entity") and, most importantly, his casting calls and free publicity have contributed

to the emergence of Montreal as a great film city.

"Sure, I had something to do with it." And indeed, there seems to be a parallel between his arrival on the city scene and the increased influx of movie moguls.

The former president of this university's now defunct Humour Club laughs off his official "TV and Radio Critic" title. He is a true blue gossip. "That's one of the reasons I'm giving those classes at the Saldye Bronfman (Sociology of Gossip and Everyone's a Critic). Gossip isn't pejorative; it can be very constructive. Everybody does it—businessmen talk about each other, housewives too. People love to talk about each other."

But do the intimate details of someone's personal life have to appear in the entertainment pages of the *Gazette*? "Do the sports pages?" he replies. "I write what people want to read. Celebrities love to see their names in print." The overall purpose of a gossip columnist is to "have a good time, and the subject matter is always available."

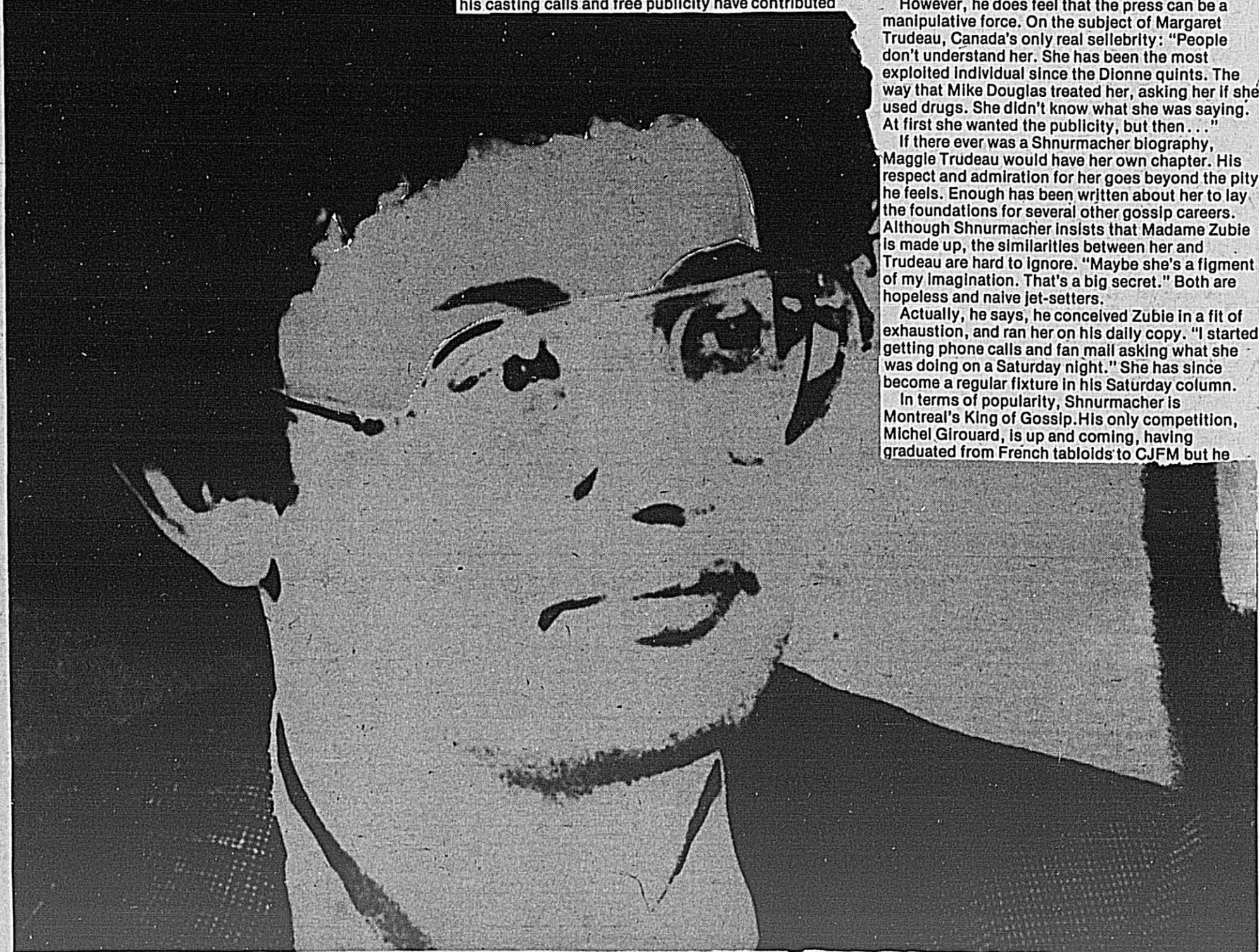
"People like Marlon Brando pretend to hate the media but make no effort to go unnoticed. It's absolute bullshit. Instead of going to Thursday's on a Saturday night, why don't they go to some restaurant in the suburbs? If they opt for the public life, they must make due. The \$3.5 million Brando makes comes from the general public. All too often they become ungrateful after they've made it."

However, he does feel that the press can be a manipulative force. On the subject of Margaret Trudeau, Canada's only real celebrity: "People don't understand her. She has been the most exploited individual since the Dionne quintts. The way that Mike Douglas treated her, asking her if she used drugs. She didn't know what she was saying. At first she wanted the publicity, but then..."

If there ever was a Schnurmacher biography, Maggie Trudeau would have her own chapter. His respect and admiration for her goes beyond the pity he feels. Enough has been written about her to lay the foundations for several other gossip careers. Although Schnurmacher insists that Madame Zubie is made up, the similarities between her and Trudeau are hard to ignore. "Maybe she's a figment of my imagination. That's a big secret." Both are hopeless and naive jet-setters.

Actually, he says, he conceived Zubie in a fit of exhaustion, and ran her on his daily copy. "I started getting phone calls and fan mail asking what she was doing on a Saturday night." She has since become a regular fixture in his Saturday column.

In terms of popularity, Schnurmacher is Montreal's King of Gossip. His only competition, Michel Girouard, is up and coming, having graduated from French tabloids to CJFM but he



Seven, huh?

by David P. Bénéteau

Who are (or more aptly what are) the Sometimes Seven? I've been asked to answer that question. I decided that the best group to poll concerning these Funny People would be the Funny People themselves. Keep in mind that some of the people involved have fictitious names—to protect the guilty.

What do you enjoy? That is the theme of the first part in the interview. Jeff: "Groucho Marx and all the Brother's work"; Steve: "Kubrick and Bogart." That's a pretty strange combination, eh? "Kierkegaard says: 'the existing subjective thinker is in his existential relation to the truth as negative as he is positive.' " You must be studying in... "cognito." Oh, thanks a lot, Steve.

When asked to mention the major influences on their life, they offered many different replies: Monty Python, Abby Hoffman, Lasse and David Bowie were mentioned. If you are beginning to think that the Troupe is under the influence of some strange power, you are right. It's the "Comedy Psyche," the state of mind which allows us to continue laughing at life. Surveyed individually, every member answered no when asked whether he could live without comedy. This means, my analyst explained, that every person considers comedy as a part of his or her personality.

So what is our humor all about? Read this advertisement—paid for and performed by the SS. "The Hoover Vacuum Cleaner Co. is very proud to present the most powerful vacuum cleaner ever: *La Sock Machine*. *La Sock Machine* comes complete with lips, and thyroid glands. Very simple to operate: just plug it in, and... plug it in! Turn it on, and... it turns you on. (pause) *La Sock Machine*: available wherever things like that are sold."

What is that all about, Ben? "I guess you could say that we easily see the messages sent to us which we're not supposed to notice, like sex on so many advertisements. *La Sock Machine* is a take-off on that."

Do you have any political or social motives? "Politics, no, no, no! We'd much rather laugh at Maureen's husband than get all upset about him. I figure I'll live longer like that, right? I do, however, wear a NORML button (National Organization for the Reform of Marijuana Laws). We have 'high' hopes for the future."

When asked, "Do you intend to be a professional comedian?" the funny people answered yes (once), no (4 times), and gave an assortment of vague responses (perhaps, if I flunk out of my major, etc.). This may put a ray of light into your perception of the **Sometimes Seven Comedy Troupe**. To add further insight, let me tell you that the Troupe includes one French-Canadian, two or three Americans, "one and a half" westerner, and a "somewhat of Briton." So when I asked for a motto for the show, "Et caetera ad infinitum" was one, plus "I think, thus: am I?" and "A collision at sea can ruin your whole day." Elise says: "How do you wreck and Italian party? Flush the punchbowl."

Each person does a few different voices on Thursday nights, when the troupe gets together at Radio McGill to tape the show. In an array of skits dedicated to TV, politics, literature and the Friends of Albany, we poke fun and laugh at everyone, the CFRM staff, the world, the news, even ourselves and our quirks. Our operator, Martin the Four Fingers (his brother plays baseball), gave up German literature and his self-respect to handle the technical end of the show.

I would now like to bring to you the real message of the **Sometimes Seven Comedy Troupe**, the serious message, that is. Through a very ancient and respected art form, comedy, the SS are asking to release the bounds and accepted denominators of the thought and bias of today's society.

By "inhibitions" as they are called, members have discovered a creativity which has evolved into group comedy—and a hell of a lot of fun. Listen on Tuesdays at 3:30 p.m. on CFRM Radio McGill; if you're funny, see us at 5 o'clock in the English Literature Association office, near the cafeteria of the Arts Building. And remember: it's better to be funny than a closet pervert!



doesn't spread himself nearly as thin as Schnurmacher. "Sometimes he gets great information but then sometimes I do too. Sometimes Ted Blackman and I trade. His page three city column is the closest thing to a gossip column." All bits of social news are gathered in through secret contacts in Los Angeles, Toronto, New York, London and Montreal—both in the industry and out—often before it comes through on the teletype.

Schnurmacher can be heard weekdays on CJAD and seen Thursdays on Pulse reviewing restaurants. "I save Fridays for university blood drives," he said, jokingly referring to his appearance at McGill's last week.

What makes him such an expert? "I'm a consumer critic. I don't talk down to my readers like those condon-bleu chefs who rate food with one, two, three or four stars. I talk of places where people eat. People eat at the McGill Union cafeteria. I was far too kind; it's gotten worse through the years."

"I'm doing everyone a favour. When you consider the price of, say, \$20.00 tickets for the Peking Opera plus gas, parking, baby-sitters..." He compares his reviews to the case of the emperor's new clothes, implying that people will flock to see just about anything that is applauded by critics.

While others prefer to concentrate on American talent, Schnurmacher takes pride in the Canadian content of his column. Canadian entertainment is "not in such a sad state. We have great talent like... Gordon Lightfoot, but it's hard to fill up a whole hour on TV with his only backup being those flimsy dancers."

"We have great production facilities, do good documentaries, good drama but for the life of us we can't do comedy."

Then, again, Montreal has never been a cultural desert. The nightlife here ranges from comedy clubs (Stitches, which Schnurmacher cites as "tremendous but sometimes dreadful," and has unfortunately closed down) to the finest discos in the world. "La Lolita in this city was the world's finest discotheque. At the time, Regine was selling bras in Paris."

He's not so optimistic about the CBC, however. "Have you ever tried to make an application there?" He described it as a closed impregnable fortress in which only friends and relatives are given job priority. "I wouldn't want to work there anyway. They only want you after you've made it."

"That's the great thing about making it—you don't have to look for work. Everybody wants to steal you away from the next. The Gazette, CJAD, and Pulse all approached me."

"Anyways, the CBC does stupid things, pretentious things." He put it so well in one of his columns concerning the crown corporation's new fall slogan: " 'We are the CBC.' Why admit it?"

His coverage of this year's Academy Awards convinced him that the glitter and glamour of tinsel-town still exists. "I don't care what anybody says. Anybody with brains goes to the States. We just don't know what to do with our talent here."

Physically, he's the stiletto and pad-wielding caricature of a gossip writer collecting juicy tidbits with an extended ear at a socialite cocktail party. In reality, he's a garrulous man who loves to blow his own horn and is proud of his success. In the true Hollywood tradition, he was once told as an aspiring young reporter by a professor at Carleton that he'd "never get anywhere writing entertainment."

"I never did get along with my professors."

But Schnurmacher is easily critical of his confreres. He disagrees with the way many talk show hosts operate, especially Mike Douglas and Merv Griffin who evokes a "phony friendliness. Only Phil Donahue has any respect for the people he talks to."

Of course, though, Schnurmacher is often exposed to criticism of himself, but he never takes it quite to heart.

"Sure, I'm criticized, but I guess I'm like everyone. I like positive criticism more than negative."

Pumpkin Panache



by Susan Payne
Double, double, toil and trouble;
Fire burn and caldron bubble.
For a charm of pow'ful trouble,
Like a hell-broth boil and bubble.

For those of you who weren't aware of it, Hallowe'en is fast approaching. No better time for pulling out the cauldron and whipping up some favorite desserts using two foods abundant in late autumn: pumpkins and apples. Locate the Great Pumpkin, then, brush up on your apple-bobbing skills, and prepare for

a couple of extraordinarily good, and easy, treats.

Having found your pumpkin, use it well. If you plan on making a jack-o-lantern, slit a hole in the top of the pumpkin, remove the seeds and strings within, and go to it. Otherwise, slice the pumpkin in half crosswise, remove the seeds and strings, place the halves in a pan shell side up and bake at 350° until the pumpkin is tender and begins to fall apart, which usually takes 1 1/2 hours. Then scrape the pulp from the shell and put it through a ricer or strainer.

Don't throw away the seeds.

Wash them and lay them out to dry. Once dried, place them on a lightly greased baking sheet, salt them, and stick them in the oven at 350° until browned. Don't forget to turn them occasionally to avoid burning. The crisping process takes about 15 mins. with a result that's well worth the effort.

Once the pumpkin pulp is prepared, put it to the best possible use: home-made Pumpkin Pie. Starting off, then, with a simple one crust (8 or 9 inch) pastry shell.

Ingredients:
1 cup wholewheat pastry flour

(obtainable at the nutrition center on the ground floor of Les Terrasses). 1/2 tsp. salt, 1/3 cup shortening and 2 tbsp. iced water.

Directions:

Mix flour and salt in bowl. Cut in shortening thoroughly until mixture is crumbly. Add water. Gather dough into a ball quickly and lightly. Rub a little flour on board and on rolling pin. Roll dough lightly from the center outwards until of circular shape slightly larger than the size of the pie pan. Fold pastry (this way you don't stretch pastry) in half to place in pan and unfold again in pan. Trim pastry 1/2 inch from edge of pie pan. Flute edge by pinching pastry or by pressing with fork. (If the pie shell is to be baked before being filled, which is not the case with pumpkin pie, then prick pastry with fork tines and bake at 475° for 8-10 mins.)

Now the pie filling. Mix well until blended:

2 cups cooked or canned pumpkin
1 1/2 cups evaporated milk or rich cream
2 egg yolks
2/3 cup brown sugar
1/2 tsp. ginger
1/4 tsp. nutmeg
1 tsp. cinnamon
1 tsp. vanilla
3/4 cup walnuts (optional)

Then whip together 2 egg whites and 1/2 tsp. salt until stiff. Fold into combined ingredients. Fill pie shell. Bake 15 mins. at 425° then reduce heat to 350° and bake about 45 mins. longer, or until an

inserted knife comes out clean.

Don't forget to preheat the oven to 425°, and, equally important, to serve the pie with oodles of whipped cream, preferably flavoured with a good dollop of bourbon. Extravagance is bliss!

If you go to any Hallowe'en party, you're sure to come home with a soggy head and a bag of apples. And so, for my next trick...

Apple Crisp

Ingredients:

4 apples, cored and sliced.
1 tsp. lemon juice
1-2 cups chopped dates
2 tbsp. oats
2 tbsp. wholewheat flour
pinch salt
1 1/2 tsp. cinnamon
1-2 tbsp. brown sugar to taste
2 tsp. margarine

Directions:

Preheat oven to 350°. Arrange apple slices and dates in buttered baking dish; sprinkle with lemon juice and 1 tbsp. brown sugar. Combine remaining sugar, oats, flour, salt, cinnamon. With fork, work in margarine until crumbly. Sprinkle mixture over apples and bake 25-30 mins. or until top is golden and apples are tender. Serves 4—and don't forget the cream or ice-cream on top.

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Postage Due

by Gino Apponi

On the surface, French Postcards is a two hour vacation in the tradition of Gidget Goes to Rome and If It's Tuesday, This Must Be Belgium. Conceived by the writers of American Graffiti, it's the story of American youths at the Institute of French Studies in Paris—their lives and their loves. The similarities to Graffiti are embarrassingly evident in the teenagers-in-crisis motif and the end-of-the-summer/school year syndrome.

But Postcards also portrays a changed Europe: the complete antithesis of the romantic and cultural continent we've been shown before. It's become ambitious and Americanized. Europeans pretend to loathe the American way of life, yet in French Postcards they drive Corvettes, wear Lee bluejeans, and listen

to Linda Ronstadt. Taking it to the limit, Madame Tessier, the co-director of the Institute, even decorates her home in "early formica from the Eisenhower period."

The first of three semi-detached stories revolves around Joel, an eager but reserved shut-in. In the role, Miles Chapin steals most of the film's funny moments, while practising his less-than-proper French or keeping M. Tessier from finding his buddy in a less-than-proper situation with his wife. He finally breaks out of his shell and meets Toni, the epitome of the now obsolete French nature. At first she dislikes Americans but then, she too conforms and changes her outlook when she is wooed by Joel.

David Marshall Grant as Alex, the buddy, is convincing, but he handles the role a little continued on page 10



Time Flies

by Nila Mukerji

Time After Time, the year's most imaginative thriller to date, is based on the premise that H.G. Wells built a time machine which was used by both himself and Jack the Ripper in their treks across time, between 1893 and 1979.

The story opens on a foggy London night as the Ripper meets and murders one of his many victims, and then escapes into the future in a time machine. Hot on his heels is H.G. Wells (Malcolm McDowell) who is bent on bringing his friend to justice. Wells' encounters with the 20th century world of fast cars, Mig Macs, and Hare Krishna groups provide the movie with its lighter moments. It is while he is searching for the Ripper that Wells meets a bank exchange clerk called Amy (Mary Steenburgen) a liberated woman of the '70s, and Wells' love interest in the story. Amy is skeptical of the time machine until she experiences it and discovers that she is one of the Ripper's intended victims. The rest of the movie is a suspenseful chase in which Wells and Amy attempt to change the course of the inevitable.

McDowell's performance as the quiet, instantly likeable Wells is very good as is Warner's performance as the cool, charming Ripper. Steenburgen renders a notable portrayal of Amy, showing her to be a combination of

strength and vulnerability.

Time After Time is written and directed by first time director Nicholas Meyer. The movie is more than entertainment; it is Meyer's comment on North American society today. As the Ripper puts it, "Ninety years ago I was a freak; today I am merely an amateur". Meyer could have taken the opportunity to make his comment more obvious by developing it further. In an age when film makers focus on realism, Meyer's plot is a fantasy which certain viewers will find too improbable to accept. But Meyer's marvellous wit and professional style make the story surprisingly credible. Keeping the tone of the movie smooth throughout, Meyer gradually builds up the suspense to a surprise ending.

"Justice" Fails

by Steven Lazer

Director Norman Jewison knows an excellent idea for a film when he sees one. Yet his finished products are often overdone pictures, in which the 'message' is driven home with all the subtlety of a tractor. Jewison's latest work, And Justice For All, fits into this mold.

And Justice For All documents the trials and tribulations of a liberal young lawyer named Arthur Kirkland (Al Pacino) who comes into conflict with both a corrupt legal system and the so-called ethics of his trade. Kirkland's clients go to jail though innocent, receive unfair sentences, and generally suffer and die at the hands of the judiciary (all this even though he is a good lawyer). The film here raises some important questions—does the judicial system allow for equal justice for all? Should a lawyer defend a man he knows to be guilty?

Yet instead of allowing us to ponder these questions the film goes ahead and answers them for us. The plot comes to a head when Kirkland is forced (upon threat of disbarment) to defend a judge he hates. This judge (John Forsythe) is so blatantly evil that we know exactly where we are supposed to stand. The situation is so absurd that we tend to reject both it and the resolution. In fact all the events in the movie are carried to extreme limits, (all Kirkland's clients are either gangsters or die at the hands of the system), which makes a potential credible situation seem ludicrous. The movie is over-dramatized, which ruins the impact it should have had.

With the exception of Mr. Pacino, who is fairly good, the acting is awful. John Forsythe's evil Judge Fleming is as one sided as a silent movie criminal. The suicidal Judge Rayford (Jack Warden) is neither funny nor scary as continued on page 10

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Today

McGill NDP:

Policy Action Committee will hold a general meeting 4:30 p.m. Meet in front of the Union (at tables). All who are interested are invited.

Department of Anthropology presents: Ignatius LaRue speaking on "Institutionalized Capitalism for Hunters" Leacock 738, 4 p.m. All welcome.

McGill Film Society:

"Topaz" 7 p.m. in the FDA Auditorium. \$1.

Camera Club:

The Basic Camera Technique classes start next week. Classes will be held on Wed. nights at 7 and on Thurs. nights at 7:30. Sign up in the Camera Club Office during office hours.

Photography Contest:

Prints are now being accepted for Photo Contest 1980. Further information available in the Camera Club Office during office hours.

Centre for Developing-Area Studies seminar:

Professor Gonzalo Abad, Director—Latin American Faculty of Social Sciences, Ecuador will speak on "The Current Political Situation in Ecuador". CDAS seminar room, C103E Macdonald-Harrington Bldg. 815 Sherbrooke St. W. at 3 p.m.

A.S.U.S.

D.R.O.'s Paul Mandeville and Shonaugh Ondrechak, this is the last week your honorariums will be held. Stop by the office today, B-22 Union.

Women's Union and friends:

Tonight at 8 p.m. Rita Mae Brown will speak on "Art: Morningstar of the Revolution" in Leacock 132. Tickets on sale at Sadie's and at the door. \$1. for students. \$2 for general public.

MASH:

Meeting today in room 425, Union. We're having problems with verification. If no one is there, sign your name and phone number or call Louis (487-2036) tonight, and Michael (744-0115) Friday. URGENT! If we don't speak to you, you may lose your team! Make sure you're on our list! Faculty of Music free concerts: Recital Room C-209 7:30 p.m., Jazz Improvisation Classes Concert, direction Armas Maiste.

Pal Upsilon Fraternity:

Relax at our weekly "Hangover" Pub-Nite every Thursday, 9:30 p.m. Features: good low music, relaxation, backgammon games, munchies, relaxation, beer and good people. Where? On 510 Pine Ave. Starting today. Everyone welcome.

FRIDAY

Islamic Society:

Salat-ul-Jumah, Friday Prayer at 1:15 p.m. in rm. 302 of the Union.

McGill Film Society:

Friday: "The Apprenticeship of Duddy Kravitz" 7 & 9:30 in Leacock 132. Admission \$1.25.

Saturday: "Thieves Like Us" d/Robert Altman w/Shelley Duval, K. Carradine. 7 & 9:30 in Leacock 132. Admission \$1.25.

Debating Union:

Debate practice and training will take place today at 2 in room B-16, Union. All are welcome to attend.

McGill Hellenic Association:

Mr. S. Konstantinides will speak (in Greek) on "The structure of the Modern-Hellenic society during the mid-war period." at 8 p.m. in Leacock 219.

N.D.P. McGill:

The Executive Committee will meet in Gertrude's today at 11 for an important Constitutional Conference.

Thomson House presents:

Humphrey Bogart, Lauren Bacall in "To Have and To Have Not" Sun. Oct. 28, 8:30 p.m. Graduate students, members, guests. Free.

Ghost... cont'd

academic phlegm which chokes any others possible in the book. The young writer gets to the old writer's house and takes himself in hand as soon as he is alone. "Virtuous reader," the narrator says, "If you think that after intercourse all animals are sad, try masturbating on the daybed in E.I. Lonoff's study and see how you feel when it's over." That's Roth in full voice. Voice, Lonoff the older writer says, is "something that begins at around the back of the knees and reaches well above the head." It is typical that reviewers would call the masturbation scene "gratuitous" while salivating like Pavlov's dogs at the very mention of Roth's name. To me wisecracks like the one addressed to the "Virtuous reader" are central to Roth's work and a proper understanding of it.

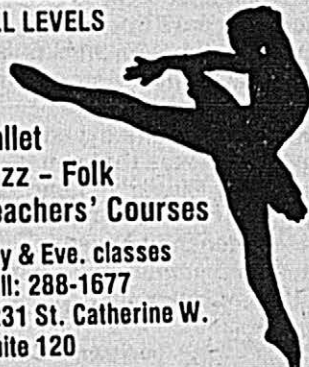
When Roth turns Anne Frank into an object of his protagonist's desire, he hopes at once to create a scandal and to use this plot twist as the vehicle for a polemic on the nature of the relationship between art and life—specifically in his life, the relationship between his novels and the betrayal of the Jews. Roth compares his struggle to Joyce's struggle with the Irish and is generally at such pains to give his argument literary weight while maintaining his quiet Newark narrative that things get quite muddled

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Martha Nestor,
Sharon Kirsch,
Michaela Milde
Shamala
Jayasekera,
Gil Pimentel-
cover,
Gail Heimann-ed.

Postage ... cont'd

too seriously. He spins off his own saga of love and sex in the director's chambers as he falls head over heels for Madame Tessier (Marie-France Pisier).

Blanche Baker's Laura creates the most biting episodes. Although she had always thought of Paris as a cultural Mecca, her high hopes and expectations are never realized. Laura's pilgrimage to the world famous Medieval Festival turns into an unreal adventure that lands her in the hospital. She finally breaks down in a highly emotional scene: she had wanted so much, but got so little.

Postcard's three relative newcomers are all green but growing. They successfully manage to carry the weight of a Hollywood feature length film more so, in fact, than their adult supporters. Jean Rochefort's M. Tessier is only a cardboard portrayal of a fortyish swinger-playboy. Beautiful and shapely, Pisier is just that and nothing else. She disappoints her Cousin Cousine fans and lends credibility to those who panned her performance in *The Other Side of Midnight*. Curiously, the only native French performer to add dimension to her character is the young Valerie Quennessen as Toni.

The film is incohesive, composed of staccato all-inclusive sequences and featuring picture-postcard cinematography. At its worst, it's a travel brochure highlighting scenic Paris. At its best, it penetrates both the Parisian milieu and the world of today's youth and offers a fresh perspective.

ΑΔΦ

ΑΔΦ

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without ever becoming intriguing. I wasn't far into that second *New Yorker* installment before I began to suspect that my second dollar had been squandered. The narrator goes back to his boyhood in Newark: "And always at dusk, before we assembled around the kitchen table to observe the Sunday-evening rites—to partake of the sacred delicatessen supper, washed

down with sacramental soda pop; to await together the visitation from heaven of Jack Benny, Rochester and Phil Harris..." These lines are familiar yet unsatisfying. They are funny but not funny enough; certainly not belly laugh material. The narrator is no longer in full voice; he has lapsed into half voice and the reader feels cheated. My bet is that you will too if you pay nine dollars for this book.

Justice ... cont'd

much as silly. It is so obvious that Lee Strasburg (as Kirkland's grandfather) is supposed to be senile, but endearing that we are unable to warm up to him in the least. Much of the blame for these thoroughly 'type' characters must go to the screenwriters, who showed less originality and imagination than was needed to ensure even a modicum of success for the film. The cinematography was unexciting while the pacing was uneven.

Looking back on what I've written I realize I may be making the film seem worse than it actually is. Even in a

silly role, Pacino can make up for much. There have been worse movies made. Yet this one had potential, which makes its failure all the more disappointing. Mr. Jewison should learn, as the best directors know, to trust his audience to do some of the work for him. He leaves nothing for the audience to reason out. Things discovered are infinitely more convincing than things told. Through his overdramatization, Jewison tries to force us towards answers we would, in a realistic setting, have reached ourselves. In this act he ruins the questions themselves.

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OQIFC (East) Playoffs

Game 1: McGill Redmen (3-3) at Ottawa Gee-Gees (5-1)

Gee-Gees edged Redmen 11-8 in fourth game of the season, and Ottawa coach Cam Innes felt lucky and happy to be out of Montreal with a win. The Redmen defense enjoyed its best game of the season until Queen's, but unfortunately the offense also suffered a Queen's-lan afternoon. Pywowarczuk was intercepted four times and the team couldn't move when it had to. Fave Raves says that the Gee-Gees and Redmen are closer than the records indicate... Redmen by 2 1/2.

Game 2: Carleton Ravens (4-2) at Queen's Golden Gaels (5-1)

Teams met when it appeared that the Ravens were challenging for a national title and were ranked third in the nation. The star-studded Gael defense was fortress that afternoon and the Ravens lost 23-7 with six turnovers. Gael QB and rookie of the year Bob Wright was hurt in last week's game but Mark Tayles is in no way a shoddy replacement... Fave Raves says Gaels are the champions and the D will do it again... Gaels by 5.

A great idea for Saturday afternoon is a drive out to Ottawa for the playoff game. Just take the Trans-Canada west and follow the signs to Ottawa, exit at Nicholas St. Ottawa is two hours away within the speed limit and the game starts at 1:00 p.m. sharp.



Richard Katz

Martlets and Haig amaze in Pool Play

by Emily Cooper Cole

A tie game against powerhouse University of Toronto put the McGill Martlets in the spotlight at the OWIAA Pool Play this weekend.

A pass from wing Sharon Pembroke set up Cathy Haig's electrifying goal that made the game. Haig put the ball in between the legs of the Blues' defense into the net.

"That was amazing," beamed coach Jan Meyer, as the team jumped in ecstasy.

U. of T. had made the first mark on the board earlier in the game. A penalty corner pass gave the Blues the scoring opportunity. Forward Donna Allaby made the connection and sent the ball sailing into the net.

Martlet goalie Laura Drover said, "I got a piece of that first one but not enough".

The Martlets' decisive 5-1 win against University of Western Ontario set the pace for the Toronto game. The Martlets set up the play and dominated the game. Within the first fifteen minutes Haig had put two in the net.

The third Martlet goal came from a peculiar situation. A foul committed by the U.W.O. goalie gave the Martlets a free hit. Francine Polsson took the shot and hit the goalie who had moved before the shot was taken and thus the Martlets added another goal to their score.

The ball entered the McGill end and a clear shot from Cheryl Dawson of U.W.O. gave the Mustangs their lone goal, an excellent shot that beat Drover clean.

The Martlets refused to be flustered. The ball bounced from stick to stick until Liz

McGovern controlled it and led it into the U.W.O. net for the Martlets' fourth goal.

McGill prevailed in the second half, forcing the entire U.W.O. team to take to the defense. Haig added a final goal with five minutes to go.

Meyer commented, "We really came out flying in the first half. In the second half we hung back. That's where we get into trouble." Still, an impressive Martlet victory.

McGill lost momentum in Sunday's game against Queen's. Drover saved a shot from the Golden Gaels but left a loose ball for Queen's to play with. Gaels' Frances Underhill captured it and put it into the net.

Moments later, McGill made its comeback. Haig dribbled and dodged her way to Queen's net and scored.

McGill's second mark rolled off of Brenda Cameron's stick into the Queen's net early in the second half. The action shifted and Queen's pressured their way to McGill's end.

Jane Wagenest of the Golden Gaels caught Drover over to one side of the net and snuck the ball in the opposite corner, leaving the game a 2-2 tie. Overall, Martlets' efforts in the Queen's match were sporadic.

Unless the Martlets are consistent and strong they will be pushed out of the playoffs in Guelph next weekend. The Martlets' second place position in their pool puts them in a pool with U.W.O., Guelph and York. If the Martlets make it past Guelph, they will probably face York, who placed first in their pool. Whether the Martlets can make it past York to meet the winner of the other pool is questionable.

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Friday, October 26

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INFO: 392-4737

Courses are open to all full-time McGill students as well as staff, faculty, graduates and part-time students holding a gym membership card.

SPACE IS LIMITED — FIRST COME—FIRST SERVED

All courses start the week of October 29, unless otherwise indicated.

COURSE	FEE	DAYS	TIMES	DURATION
Squash I	\$3	Mon.	08:30-09:45h. 10:15-11:30	4 weeks
		Tues.	14:30-15:45	
		Wed.	08:30-09:45 10:15-11:30	
		Thurs.	08:30-09:45 10:15-11:30	
		Fri.	14:30-15:45	
Weight Training (men)	\$4	Thurs.	17:30-19:30	3 weeks
Tennis I	\$4	Sat.	10:00-12:00	3 weeks
National Lifeguard*	\$45	Wed.	17:30 lecture 19:30 pool	10 weeks

NO CHEQUES PLEASE (Except for National Lifeguard Course)

YOU MUST REGISTER IN PERSON WITH AN I.D. OR GYM MEMBERSHIP

*Starts November 7 and goes 4 weeks before Christmas and 6 weeks in the new year. Course fee includes all course materials and exam fees.



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SILVERY MOON CAFE

et la

MAISON DU BIFTECK
DE MONTREAL

Our Specialties Charcoal-Broiled Steaks & Chinese Cuisine

SUPER BUFFET CHINOIS

POUR LE LUNCH

Du lundi au vendredi: de 11h à 14h
Le dimanche: de 16h à 20h

\$3.95

LICENCE COMPLÈTE

FREE DELIVERY

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OPTOMETRIST

Dr. R. Greiche O.D. Dr. N. Scaff O.D.

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1401 Peel (just above St. Catherine)

842-5489

**RADIO
McGILL**



offer you a free dinner for two at **VICTORIA STATION**. Fill out as many entry ballots as you like. Drop the ballots off at Sadles, or CFRM Radio McGill room B11 of the Union Building.

VICTORIA STATION at 7500 Victoria near Jean Talon.

Where great food, an enjoyable atmosphere and interesting people meet.

Name..... Student Number.....
Phone..... Where you heard
Number..... about the contest?

CAREERS IN BUSINESS MANAGEMENT

Back to school. Exams. Christmas. More classes, more exams and graduation. And next...

Right now you are probably thinking about the past several years and what you have to look forward to after graduation.

While you're at it, consider the personal growth and satisfaction you could experience at Procter & Gamble—a leader in the consumer products industry. We regard training and development as our most basic responsibility because we promote strictly from within Procter & Gamble. We know of no way to train people to become managers other than to have them learn by doing.

Economics, history, psychology, business—our managers include diverse backgrounds. More important than your specific field of study are such basics as intelligence, leadership ability, innovativeness, and a solid track record of achievement.

Prior to on-campus interviews, representatives from our Company will be on-campus:

Date: October 29, 1979

Time: 12:30—3:00 p.m.

Room: 179, Management Studies Building

Topics: 12:30—1:00 Career Opportunity Presentation

1:00—3:00 Informal Drop-In Discussion

The visit will be a session in which ALL interested students can learn more about career opportunities in Business Management at Procter & Gamble.

As a first step, we invite you to visit your placement office and obtain a copy of our literature. Additional information is also available in the library file in the placement office.

PROCTER & GAMBLE



GRADUATE STUDENTS

MEMBERS

GUESTS

TONIGHT IN CONCERT THE BUG ALLEY BAND

8:30 PM Thomson House 3650 McTavish FREE

Sunday Night Film Series Presents:

TO HAVE AND TO HAVE NOT
with H. Bogart and L. Bacall

SUN. OCT. 28. 8:30 PM

CO-ED RESIDENCE PRESENTS



9:00 P.M. SATURDAY, OCTOBER 27



MAINSTREAM

COSTUME CONTEST

BEST COSTUME ; BEST DRAG
MOST ORIGINAL ; BEST GROUP COSTUME
LEAST COSTUME STREAKERS NOT INCLUDED

PRIZES FURNISHED BY:

MOLSON BREWERIES

OLD SPAGHETTI WAREHOUSE

A&A RECORDS

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KOJAX RESTAURANT

GERTRUDES

DOUGLAS HALL, 3851 UNIVERSITY